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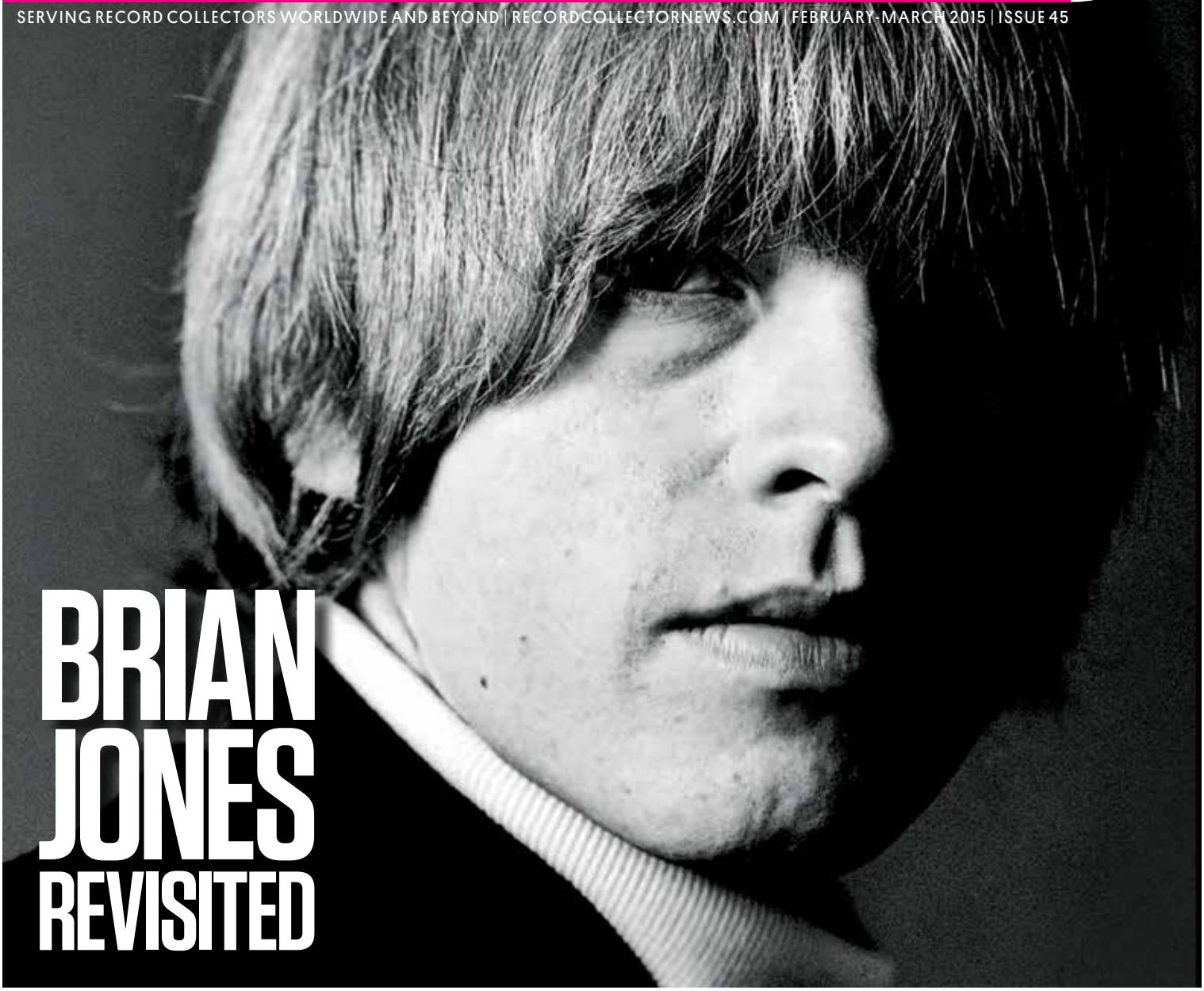

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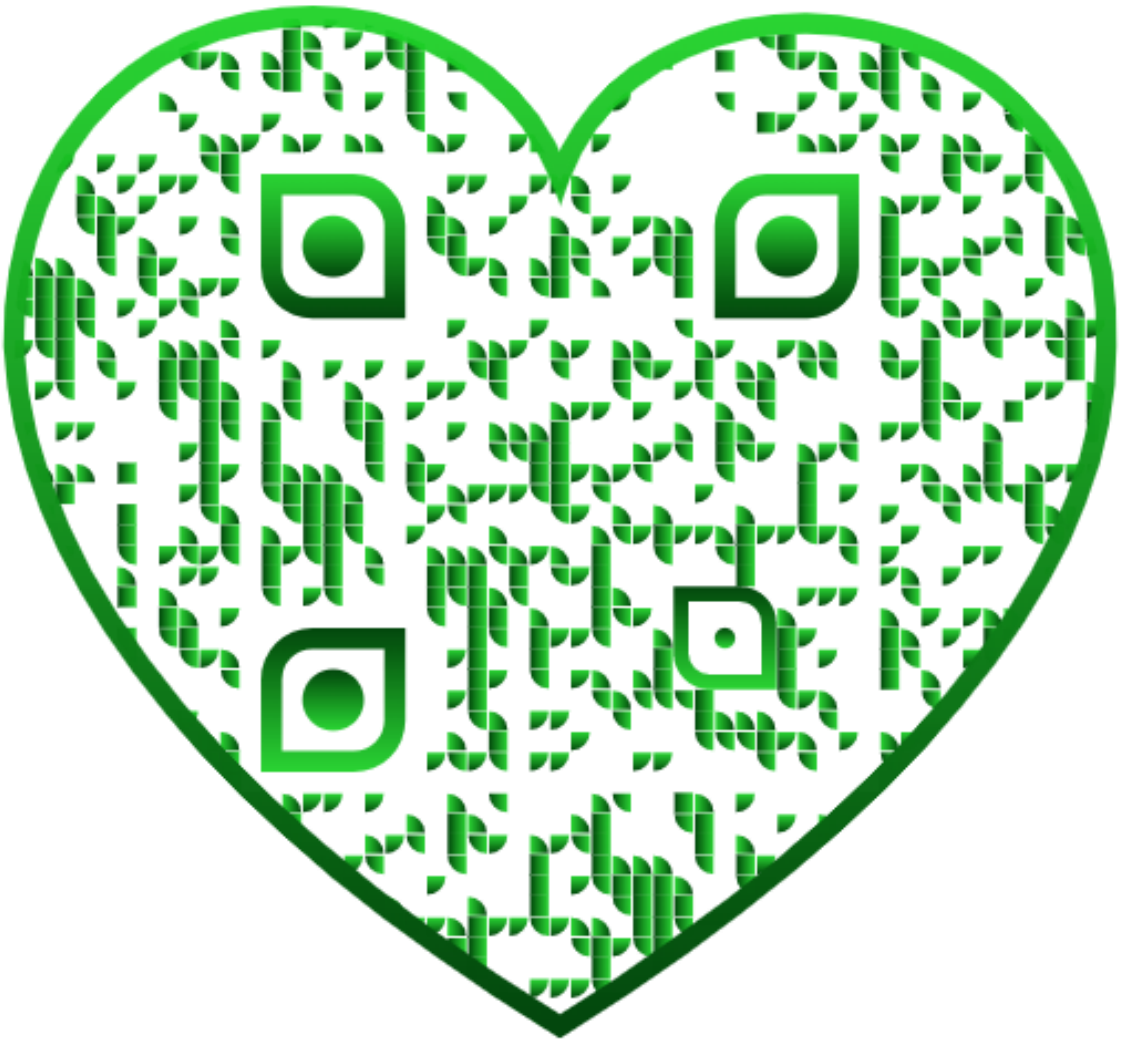

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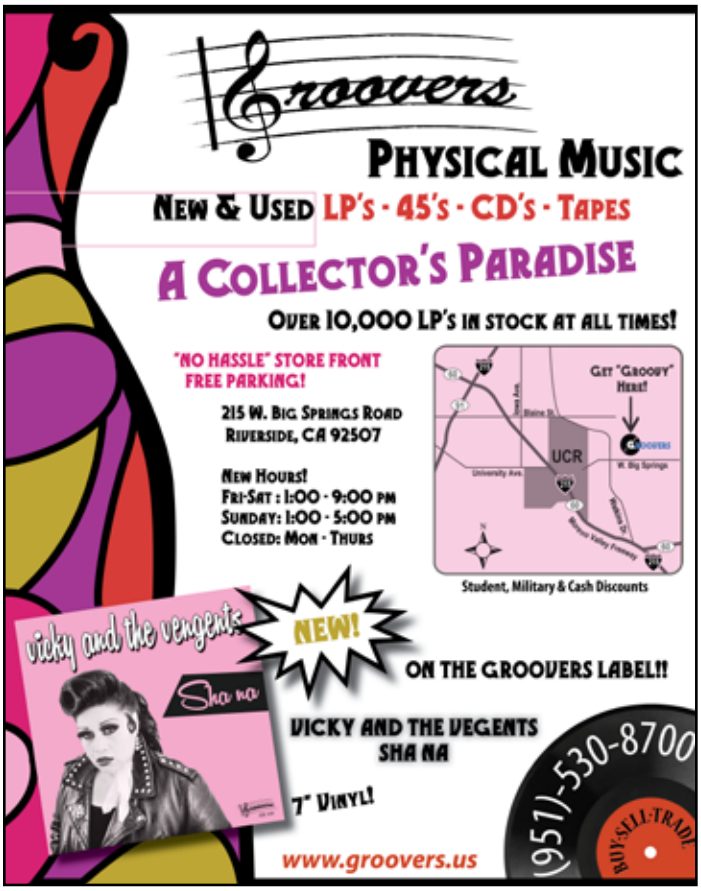

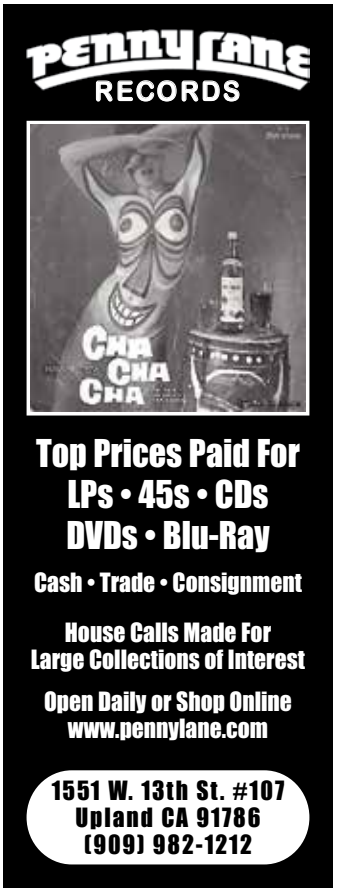

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CONTRIBUTORS
Lance Baresi, Wendy Block, Greg Burk, Deke Dickerson, Maya Eslami, Michael Fremer, Gillian G. Gaar, Cary Ginell, Ralph Hulett, Seth Kasselman, Harvey Kubernik, David Lancon, Dennis Leonis, Armand Lewis, Amy Lyons, Greg McWhorter, Richard Morris, Mike Nipper, Peter Palmiere, Steve Propes, Suzanne Rush, Robby Russell, Michael Sigman, Neal Skok, Dean Smokoff, Sean Sprinkel, David Thomson, Richie Unterberger, Jeb Woodhouse, Tony Scott Zubia
Japanese Translation: Keiko Thang

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EDITORIAL
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CALENDAR
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EMAIL
jim@recordcollectornews.com

WEBSITE
recordcollectornews.com

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Thought of you as my mountain top /
Thought of you as my peak /
Thought of you as everything /
I've had but couldn't keep.
— Lou Reed

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T.H.E. Show: Coming to Newport Beach

T.H.E. Show will be held at Hotel Irvine in Newport Beach.

This map of India, autographed in 1968 by the Beatles (minus Ringo, but plus Jane Asher), hangs on the wall at Atomic Records, in Burbank, CA.

HAPPY 2015 EVERYBODY

THIS YEAR IS STARTING OUT TO be our best ever here at *RCN* World Headquarters. I say this, course, because I moved my speakers from the long wall to the short wall.

Did you know speakers always sound best when placed on the short wall? What a difference! Detail. Bass. Soundstage: All noticeably better. It even sounds good in the freaking kitchen, two rooms away. I love zero cost improvements like this. Any noticeable, sonic improvement always thrills me!

T.H.E. SHOW NEWPORT BEACH, MAY 29–31

THAT'S WHY I'M SO EXCITED about the upcoming high-end audio convention, **T.H.E. Show Newport Beach** (www.theshownewport.com). This year, it is moving to the luxurious Hotel Irvine. And, it's now all under one roof! There will be everything from kick ass, entry-level audio to, "If you have to ask, you may have to sell your yacht." So, block out some time during May 29–31.

Plus, there's delish food, wine, cigars; an exotic car exhibit and, the best live music they've ever had. There's vinyl for sale that's curated just for the event — new and used. Last year, I listened to Frank Zappa's *One Size Fits All*

CONTINUED ON PAGE 8

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LP on $70,000 Martin Speakers in Dan Meinwald's room.

When I walked in with a sack of records, Dan insisted on auditioning the Zappa. His choice surprised me as he was there to sell stereos and Frank just might clear the room. "Don't worry about it," Dan responded.

It amazed me; everyone sat, slack-jawed. No one moved for the entire side A. Later, many took pictures of the album cover and I pictured them making a beeline to their favorite used record store. As a rock steady Zappa fan, this was quite a thrill, people; FRANK LIVES. You, too, can cultivate that kind of relationship at T.H.E. Show; Exhibitors will, usually, play your "test" records and all you have to do is sit back and compare your system to theirs.

GRASS

PATRICK CAMPBELL-LYONS HAS a new band: Patrick Campbell-Lyons, The founder of the Nirvana UK, and keeper of the British psych torch, has tripped around the world to land in Greece, where he formed **GRASS**, a new duo with Alex Spyropoulos. Their truly enjoyable EP is "It's Always You In The Movies." These psychedelic warriors are still tripping the light fantastic as is evidenced by the really trippy tunes on this EP. The song Human is the family favorite at RCN World HQ. The whole album has a peaceful groove enhanced by outstanding production: Four stars out of five. 250 copies, only, are available from VEA Music and Burger Records.

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ALEX RODRIGUEZ OF THE GLASS House Record Store in Pomona has just completed a 35-day, 10,000 plus mile road trip across the U.S. buying records for this year's Coachella pop-up store with an inventory of 50,000 records. So, is this the largest festival record store ever? Probably. Check it out.

Jim Kaplan

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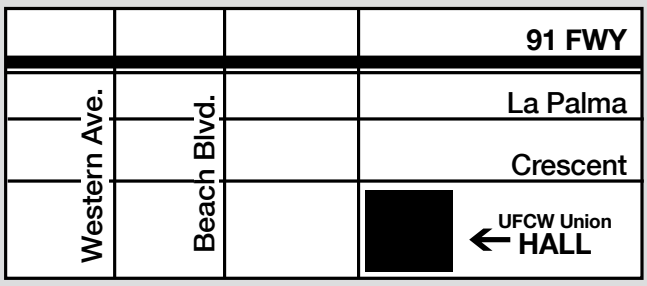

HENRY DILTZ

Brian Jones, Monterey International Pop Music Festival, June 1967.

BRIAN JONES

He brought The Rolling Stones together, gave them their sound, gave them their mission, gave them their name and even gave Keith and Mick a place to live. It's time to take another look at Brian Jones.

BY HARVEY KUBERNIK

BRIAN JONES: THE MAKING OF THE ROLLING STONES by Paul Trynka is the complete story of the enigmatic founder of the Rolling Stones and the 1962 – 1969 years of the band published by Viking this past October.

Brian Jones was the golden boy of the Rolling Stones — the visionary who gave the band its name, style and sound. He was a musical genius who made the British music scene and then the rest of the world take further notice of R&B and Blues.

Jones' pioneering contributions subsequently turned the Mick Jagger-Keith Richards tunes into pop culture audio benchmarks and trailblazing hits.

Brian Jones: The Making of the Rolling Stones is a forensic, probing account of Jones's life, which really details his musical and worldwide impact, fashion achievements and messy unraveling.

With more than 120 new interviews, author Paul Trynka offers new revelations and sets straight the tall tales that have long marred and largely defined Jones's legacy.

The book reveals a gripping battle between creativity and ambition, between self-sabotage and betrayal while constantly parading his instrumental artistic gifts.

Over the last four decades, whenever appropriate, I'd occasionally ask associates and friends of Jones who met him as well as people I knew, about him.

The rarely investigated 1964–1967 omnipresent musical and geographical relationship Brian Jones had with Southern California is something that has interested me and touched so many others. Now, including, Paul Trynka, the London-based author of acclaimed biographies of David Bowie and Iggy Pop.

"Brian changed the game," Trynka explained to me in a November 2014 email. "He wanted to play hardcore Blues, and believed he could become famous doing it. No one else, not his fellow Stones, nor mentors like Alexis Korner, believed it was possible. He had the same visionary quality in terms of his championing of world music, travelling to the tiny village of Joujouka to record a pioneering world music album — this was all unprecedented behavior for a rock star. He also defined how a rock star should look. Yet in some ways, he's neglected these days, known simply as one of rock's first drugs casualties. But make no mistake, he didn't self-destruct — he had plenty of help, both from the authorities who persecuted him, and his band mates, his adopted brothers, Mick Jagger and Keith Richards.

"I devoted a lot of time to this book... because it was thrilling. The Stones are one of Britain's most significant gifts to the world, so tracking down and speaking to some of their prospective early members, like Geoff Bradford, Ricky Brown and first bassist Dick Taylor, was fascinating. Then you have this amazing melting pot of cultures, when the Stones — with Brian at the forefront — meet up with the English aristocracy, the West Coast art world. Brian hung out with the coolest people. He was a genius, and a car-crash, a beguiling, endlessly fascinating character. Finally, there has been so much demonizing of him, that in the end I felt a missionary zeal. He's not a victim — he's a visionary."

"I do say, and do honestly believe, that if there wasn't a Brian Jones there wouldn't have been a Rolling Stones," insisted Bill Wyman about the transformative figure Jones at a 2002 Hotel Oceana interview in Santa Monica. "There would have been another band from Dartford which I wouldn't have been in and Charlie probably wouldn't have been in. But there wouldn't have been the Rolling Stones, because that was Brian Jones. He named the band and he enlisted the members one by one. He decided what style of music we would play. He phoned and

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wrote to agents, bookers and *NME*, *Jazz News*, *Disc*, letters about R&B and blues and all of that. I mean it was his band. So I have to acknowledge that or it wouldn't be there without him. And he's been kind of glossed over and pushed aside by most people. And Stew was the second person to join the band. Stew was the first person who joined Brian. Before Mick and Keith."

During my 2002 interview with Bill Wyman, he commented on the Chess Studios and then RCA facilities the Stones worked in from 1964-1966.

"We had recorded at Chess for a couple of dates, a few times. When we came into L.A. we went to RCA. We walked into the studio and it was too big. We were really worried. We were intimidated. We were used to recording in little places like Regent Sound. The studio was like this hotel room. And Chess wasn't very big either. Suddenly we're at RCA and it's enormous. It was like Olympic (in England) later. But we solved that same problem. We thought 'God, we can't record in here. We're gonna get the wrong sound.'

"But Andrew had this brain wave and he put us all in the corner of one room, turned all the lights down, and just tucked us all around in a little small circle. And we forgot about the rest of the room and the height of the ceiling. And we just did it in this little corner.

"And Dave Hassinger the engineer got all the sounds we wanted. Brian picked up all the instruments in the studio. The dulcimers, the glockenspiel, the marimbas. And I played some of that stuff as well. The organ where I laid on the floor and pumped the rhythm for 'Paint It, Black.'

"We just experimented in there. Brian brought in electric dulcimers, autoharps. He just did so much to those songs from 1964-1966 in RCA. Brian created so many new sounds. Then he got the sitar together, just so he could play a riff. He wasn't as good as George Harrison on it. George really learned the sitar and studied it. Brian didn't, he just picked it up and worked out a little riff for one song. He did it with flutes. And he was brilliant at that.

"Hassinger was one of the provoters for 'Satisfaction' being a single. RCA was our first studio that had four tracks. We were on two and three tracks before that. Jack Nitzsche was a sweet man."

Photographer Guy Webster snapped the iconic front cover for the Stones' Big Hits (High Tide and Green Grass) album. A monumental photo session conducted in the Hollywood Hills. Webster's photos of the band also grace the cover jacket of the U.K. Aftermath pressing and Flowers album. In November 2014, my brother Kenneth and I wrote the text to *Big Shots: Rock Legends & Hollywood Icons: Through the Lens of Guy Webster* with an introduction by Brian Wilson.

"That first session wasn't easy," Guy confessed to me in a 2011 magazine interview." But Lou Adler introduced me to Andrew Loog Oldham, the Rolling Stones' manager, record producer and publicist in 1965. And we got along quite well. Andrew said, "My boys are coming. Do you want to shoot them?" I said it would be an honor. Because it's not that I didn't love the Beatles, but the Stones spoke to me viscerally. And I'm a blues guy. I grew up with the blues. I had Big Joe Turner in my house when I

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was a child. So I knew the blues.

"The Stones were originally a blues band and that's what I loved about them. I was invited to the Stones' RCA recording sessions. It's not lost on me that Sam Cooke and blues and jazz musicians cut in that room. I grew up there. I watched the Stones record.

"And in meeting the Stones I realized Brian was the musicologist and the blues guy. Of course, when I first met the group they were ready to get away from the blues and go into a more modern hipper area for them.

"As for the session, I took the Stones up to a girlfriend's house. I knew the land and the property. I didn't even ask. I didn't have to. And I took the band out there with a limousine up a dirt road and we shot those pictures in town. Using photos was how you spread the word back then. I posed the band. I collaborated with them. I bonded with Brian Jones. He was a blues man. We both had that background and we had an immediate friendship because of that. The other guys were blues guys, but they weren't committed like Brian to the blues scene. You know the story. Brian wanted it to stay a blues band forever. I have a memory of that shoot. Everybody was stoned but me. And I had to kind of push them around physically to get them into place. Because they were laid back and stoned a little bit.

"Brian was a very cooperative photo subject. More than the others. Well, look, physically, during 1965, '66, those years, Brian was beautiful during those years. And it's so important when you put someone on the front cover of an album they can see a great face, clean, shaven, and no beards and mustaches.

"Each Stone dressed individually. And a lot of the bands, even unattractive bands, like Canned Heat, I loved them. Because they were all blues guys. And I didn't care what Al Wilson or Bob Hite looked like."

In November of 2014, Tony Valentino of the Standells called me and provided a words-eye-view of the summer 1966 U.S. tour his group did with the Rolling Stones. Valentino had many plane rides with the lads and plenty of face time with Jones.

"The Rolling Stones came into a club in West Hollywood sometime in 1965 or '66 where we were playing called P.J.'s. We had a set to do and we didn't really get a chance to meet them. They stayed and then left. A little later we were invited to do their summer 1966 35-city U.S. tour. We supported the Stones at the Hollywood Bowl with the Buffalo Springfield and the McCoy's. We had a private plane and I met them all the first time at the airport. The Standells were sponsored by Vox. Brian was incredible. In a way he was always on his own. Keith and Mick hung out together. But Brian was kind of on his own. Bill and Charlie hung out together. But Brian was in his own way. He played a Vox Tear Drop guitar and so did I.E. were flying all the time on the airplane. We ended up playing cards in the plane at night after a concert.

"One incident I will never forget where we almost got killed. In Massachusetts or New York. It was so hot and humid. I came out for our set. I was backstage and Brian ran by me furious. 'Did you see somebody take my dulcimer? The instrument he played a dulcimer on 'Sweet Lady Jane.' All of a sudden it disappeared from backstage and he was going crazy. It was the begin-

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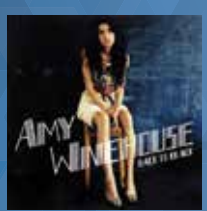

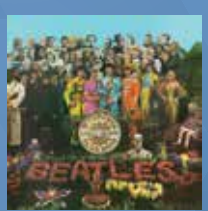

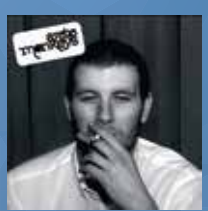

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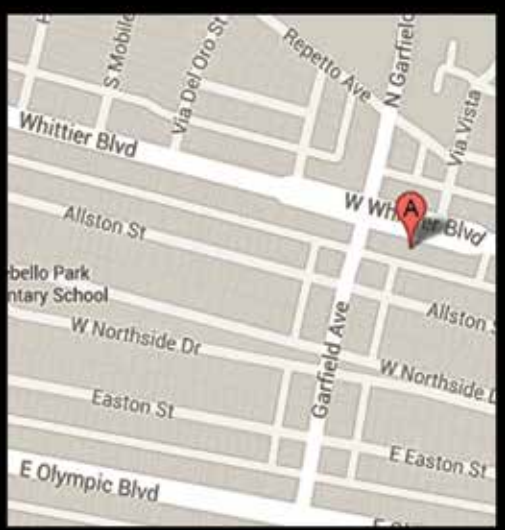

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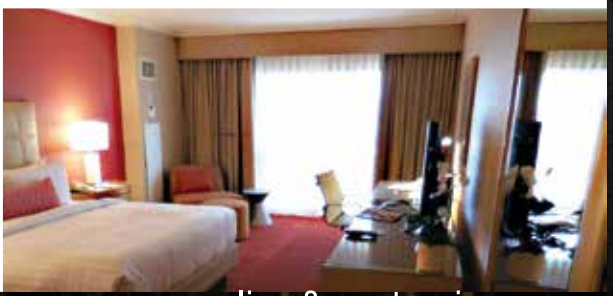

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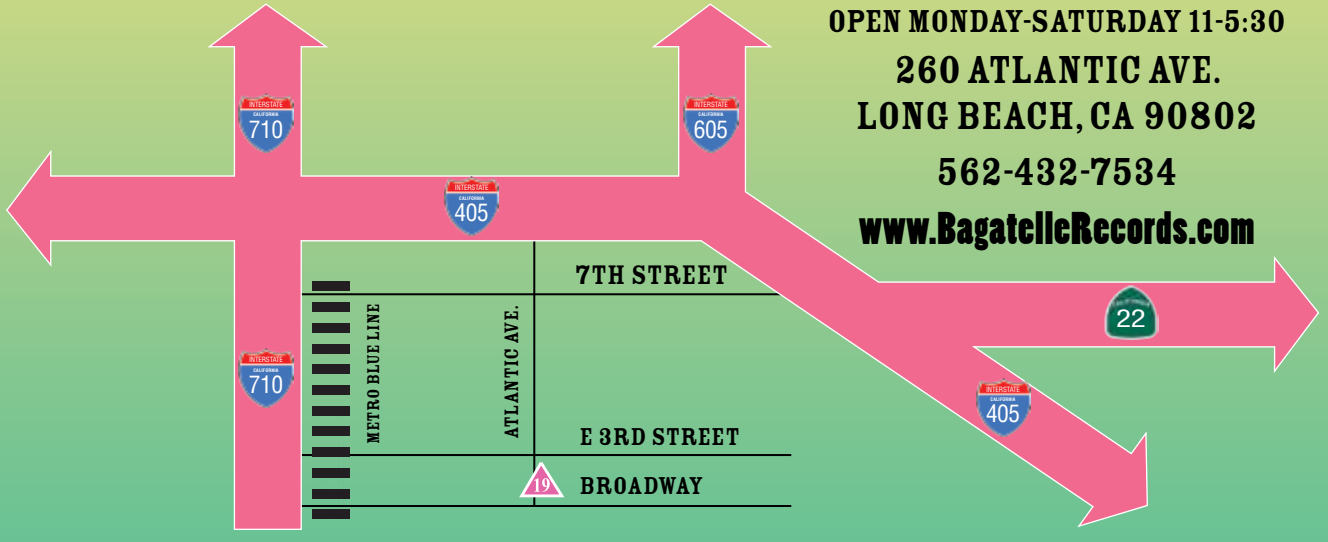

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The Rolling Stones.

CONTINUED FROM PAGE 14

ning of the tour. Cops all around and he didn't want to go on. That was incredible. Then they went on and Brian was devastated by the instrument not being there. It was so hot and humid. Six or seven songs into their show, Brian wiped his face in an American flag hanging on stage. There were a lot of marines in the audience. There was almost a revolution. There was a commotion and we had to be escorted out by the police. We had to hide downstairs in the dressing room and they took us out from the back. Like a secret leaving place. They were ready to kill us. This is something you don't do over there. This was not the incident on Sunset Strip in Hollywood. The manufacturer of the dulcimer airmailed him a replacement.

"Every night we finished our set I would watch the Stones. Incredible. They used to open their set with 'Under My Thumb.' It was so good. I can still see Brian moving his neck back and forth and his face smiling.

"On our last date of the tour, Brian gave me his Army jacket on the plane. We would be in the airplanes, and before every concert we did we used to do amyl nitrate. And everybody was so fucked up. Not on stage but when we came out of the plane. We had them everywhere. You break 'em and inhale. There really wasn't any pot around then. No cocaine. A little too early for that. Most of what we were doing were these amyl nitrate things.

"One time on a plane, after a concert, we'd fly back to New York or Los Angeles. And during the flight one night we were all playing cards, and there was a big pot on the table. And Brian lost a big hand on the table. And for spite he took and grabbed all the cards, balled them up and put them on fire. A match lighting them on fire. That was really insane and incredible. And then the captain smelled smoke. Brian could be a sweet guy and kind of distant. I would say he was very kind of loner and stoner."

"Brian Jones was a friend of mine and the one I knew the best in the band," recounted Kim Fowley to me in a 2007 telephone interview.

"Brian Jones was a lot like George Martin. He was a strategist musically. He was the best musician of the Stones, granted the rawness of the pulse came from Keith, and Mick did the vocal extension. Brian provided the taste, with Watts and Wyman. Brian was like Charlie Chaplin before him. Brian could pick up any instrument and play it immediately. He was a musicologist. He was a pretty boy with George Martin's brain with stringed instruments. He probably was too smart and too gifted and it exploded. He couldn't contain the greatness in a daily life level."

In 2007, Andrew Loog Oldham and I had an email exchange

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where ALO sent over some first-hand memories about his studio moments with Jones and the Stones.

"I remember the sessions for Aftermath where 'I Am Waiting' sprang from. There's incredible clarity to what they were doing. It was like a linear thing. Filmic. They were vivid, and the key to that vividness was Brian Jones. The organ on "She Smiled Sweetly" by Brian is just amazing. I like 'She Smiled Sweetly' more than 'Lady Jane' and 'Ruby Tuesday.' 'Sweetly' was boy/girl, living on the same floor. Whereas, both those other songs have a 'To The Manner Born' quality to them. Trying to write and evoke. And Mick's vocals...Remember: He's an actor. He can't sing. He acts the words. There you go. Between *The Buttons* and *Aftermath*, without a doubt quite a few harried moments. And we did it in Hollywood at RCA.

"The session for 'Paint It, Black' was not nearly done! Bill (Wyman) started futzing around with the pedals of the Hammond B-3 organ, basically imitating Eric Easton, (The Stones co-manager) who used to play organ on the pier at Black pool. And Brian's sitar on the song. It was a visual instrument. The fun times were the work. We're in Hollywood. Some of Hollywood came through the door and I'm one of the conduits dragging it in."

"I've always been a Brian Jones fan, if you know anything about the Chesterfield Kings, and I always liked Brian as a musician and the things he did in the Stones," enthused Andy Babiuk in 2013, co-author of *Rolling Stones Gear: All the Stones' Instruments from Stage to Studio*. (BackBeat Books).

"Obviously, he's the coolest Beau Brummel of the band, and he was always trend-setting, but, in doing the book and really studying the physical thing he really did on the recordings, and what he chose to do, and the things Bill Wyman told me about him in the studio, when no one else was there. Bill and the guys could see first-hand what Brian was doing.

"Here's the deal. I think it was because Brian thought out of the box. He wasn't trying to emulate anything. He wasn't trying to beat the establishment. He was doing whatever the fuck Brian Jones wanted to do. Be it playing a dulcimer. Who in their right mind would take an electric dulcimer and play it in front of screaming girls? How could you even amplify such a thing? He figured out how to do it. Because he wasn't trying to be the traditional guitar player guy. The Stones evolved, like the Beatles, and I really pointed to Brian Jones, because he as the guy, Bill told me, he would go out and just get lost and then show up in the studio an hour or two later with some crazy new instrument. And everybody would be looking at 'what the fuck is he doing now?' He'd listen to the song and quickly figure out how to play the instrument, even if he didn't know how to play it, and figure out some counter melody to it. That's how Bill described it to me.

"And I think that was the thing. What made him unique, he looked different. He didn't have dark hair. So all of a sudden he stands out. But then he was very fashion-oriented. He was really on top of it. He was a hipster before it was hip to be a hipster. He did it. But he actually had the goods to do it. He wasn't just a visual guy. He was actually doing musical things that, you know, playing a marimba? Come on! Everything from sitar to recorder. Think about 'Ruby Tuesday' without that recorder. It wouldn't be the same song. Right?"

"I guess if any single individual should ever be given credit for putting together The Rollin(g) Stones, that credit should go to Brian Jones," reminded writer and music chronicler, Gary Pig Gold.

"Certainly it was Brian who not only first assembled them all within the same rehearsal space, but gave them their sound, gave them their mission, gave them their name and even gave Keith and Mick a place to live in London for a while there. Not to mention hustled for gigs, schmoozed the press, and generally

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The Rolling Stones in Hollywood, CA.

kept things, yes, rolling back in those bleak cold months before Andrew Loog Oldham, Decca Records, and the Top Forty rose to turn the story into full living Technicolor.

"On vinyl however, particularly in and around those absolutely landmark *Aftermath* sessions, it was Brian who made the movie wondrously widescreen and vividly 3D. Marimba, dulcimer, recorder, sitar, tamboura, autoharp... hand the man an instrument and within minutes he could, and would fully Jones it seamlessly into the arrangement. Most pointedly to my ears, his high lonesome trumpet on 'Child Of The Moon' and Mellotroning all over *Satanic Majesties* brought a sense of adventure, not to mention sonic sophistication to the Rolling Stones which has been absolutely missing on the band's, well, last twenty or thirty albums truth be told.

"Meanwhile, the man still somehow found the time and notes to plaster a sleazeball sax onto the Beatles' 'You Know My Name' while, completely at the far end of the aural scale, forever capture the master music of Joujouka decades before Paul Simon, for example, went globetrotting in search of worldly inspiration.

"And don't you dare believe all the stories you've read since, or maybe even seen on screen in Godard's *One Plus One*: Brian Jones was still willing and more than able to coax pure magic from the nearest guitar right up to his final months on earth and in the Stones. Yes, that's his trademark slide indeed on 'No Expectations,' perhaps his greatest — certainly his benedictory gift to not only his band, but to all of us who continue to treasure England's Oldest Hit Makers."

"Long before he was formally ostracized, it seems to me that there was always something 'outside' about Brian Jones on the Rolling Stones stage," suggested writer Daniel Weizmann. "His very blondness — the super-straight helmet — was a departure from their sea of stringy darkness, but it was more than just a difference of fashion. Brian exuded boyish sensitivity in a group of willful cads — he was the lad who couldn't have a 'heart of stone' no matter how hard he tried. In one poignant photo in the gatefold of *HOT ROCKS,* a cross-legged, wistful Brian blows up a balloon for a child. Just try to picture any other Stone doing that back then. No way. That's why, I think, the Rolling Stones seemed so different once he was gone, and that's why fans often divide into two hard camps. It's not just a musical change.

"There's really two distinct moods. The first, which you could call 'With Brian,' contained an observer of the pandemonium, a Marlowe inside the heart of darkness, or maybe a Pinocchio — a vulnerable soul running with the bad boys. Brian was us, the audience, the mortals, and when he disappeared, a new vibe emerged, far more malevolent: Call it 'Without Brian' — elitist, impenetrable, Satanic but this time maybe for real. The soft heart had been removed; the band

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said, 'let it bleed.'"

Perhaps the last word on Brian Jones, speaking in terms of his melodic expedition, should be given to Led Zeppelin's Jimmy Page.

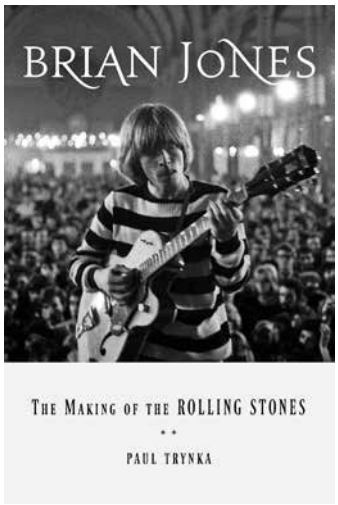
At his November 12, 2014 appearance in Los Angeles at the Ace Hotel to promote his photographic *Jimmy Page by Jimmy Page* book (Genesis), Page sat down with Soundgarden's Chris Cornell and commented on a picture in his book taken at a late 1966 recording date with Jones.

"I did some sessions with Brian Jones who was working on a [never officially released] soundtrack for a film *A Degree of Murder* that that starred his girlfriend, Anita Pallenberg. It was shown at the Cannes Film Festival in April 1967. Ian 'Stu' Stewart, the pianist who was with the Stones, and with us, 'Boogie With Stu,' took these photos when I was working with Brian at IBC studio.

The Rolling Stones published in 2015 by Tashchen books; SUMO size hardcover, [20 x 20 in., with fold-outs and silkscreen printed chapter openers.

"You can see I'm using a violin bow on the guitar, something I would do with Led Zeppelin on 'Dazed and Confused.' It was a great privilege and an honor to play with a really gifted and innovative musician."

To further see and own some classic and iconic images of the Rolling Stones during the "Brian Jones" years, art book publisher Taschen has launched their "SUMO" Collector's authorized Rolling Stones book limited edition signed by Mick Jagger, Keith Richard, Charlie Watts and Ronnie Wood. Also available in a large format version. Information: taschen.com



Author Paul Trynka's, *Brian Jones - The Making of The Rolling Stones.*

Produced in collaboration with the band, the collection is 500 pages of illustrated visual and text history featuring a foreword by President Bill Clinton, and three essays from David Dalton, Waldemar Januszczak, and Luc Sante. The volume is edited by Reuel Golden.

During December, Taschen opened, *It's Just a Shot Away*, a photographic exhibition of The Rolling Stones and the inaugural show of Taschen's new Hollywood Gallery at 8070 Beverly Blvd. The exhibition runs until January 31st and features images of Brian, Mick, Keith, Charlie and Ronnie by the legendary photographers who were allowed into their sacred world, including Gered Mankowitz, Ethan Russell, Guy Webster, Jean-Marie Perier, and David Bailey, who was present at the show's December 13th opening night.

Joining publisher Benedikt Taschen and Bailey at the party to introduce the title and exhibit were Jack Nicholson, Steven Tyler, David Hockney, Kenneth Kubernik, Michael Chow, Pamela Anderson, photographers Guy Webster, David LaChapelle, Brad Elterman, Jimmy Steinfeldt, Heather Harris, Harold Sherrick. S. Ti Muntarbhorn and Kurt Ingham.

Harvey Kubernik has been an active music journalist for over 42 years and is the author of eight books.

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Chicago Steppers

The popularity of artists like R. Kelly, has taken Stepping — the dance and music phenomenon born in Chicago's dance clubs — onto the world stage

BY PETER J. GIANAKOPOULOS

STEPPING MUSIC ORIGINATED IN THE city of Chicago in African American communities and is a very unique dance in that it combines doo-wop, blues, soul, jazz, rock, house music, hip hop, electro and many other genres that are suitable for its eight count dance steps. Evolving out of styles of dances such as the Bop, the Jitterbug and the Cakewalk, stepping uses striding, gliding and dipping to all sorts of music that have the right beat and tempo. Steppin' has a 6-count basic pattern equal to 1 1/2 measures of 4/4 music in tempos of 70 to 100 bpm. The pattern consists of a double and two syncopated triples. It starts on the downbeat of one with the leader's footwork starting on the left and finishing on the right with the follower doing the opposite closely deriving from the Jitterbug. Dances may also be done in a line dance style similar to Western Swing and the New York Hustle.

The jitterbug of the 1930's slowed down in the 1960's became the Bop evolving into Steppin'. Others claim the Lindy Hop evolving out of swing dancing birthed the steppers during the disco era. A dress etiquette came along with the suave gliding and dipping your partner style with people decked out in chic fancy clothes and shiny suits a la the Temptations. One of the hottest cuts was a "Joneses" remix only available on a 12" single by the Temps that would fetch $50-100 at one time prior to the digital age. Lasting much longer than the disco craze like the ever popular house music scene, steppers became popular with black and white audiences alike. Even some white artists like Curiosity Killed The Cat and Style Council had tunes popular in steppers sets and records by obscure prog bands like Sopwith Camel became sought after for the latest tune to breakout with the deejays.

In the late 1970's two records by the obscure R&B MCA artist Jeffree called "Love's Gonna Last" and "Mr. Fix-It" amassed radio airplay in Chicago even though neither song achieved any chart success. The radio station WBMX made these two songs instant Steppers cuts and sent the cutout LP and long out-of-print CD into collectors and deejays hands at super inflated prices. Jeffree had already been dropped from his label after a sophomore slump and moved into gospel before his early untimely death. He never lived to see the regional success his debut achieved. William DeVaughn's "Be Thankful For What You Got" also became a Chicago-breaking steppers cut long after he had moved into secular music as well.

[Top] Queen Latifa and Djimon Hounsou "Stepping" out in the 2005 film, *Beauty Shop*. [Bottom] R. Kelly in his video for "Step in the Name of Love."

In the 1980's and 1990's steppers became a huge record-collecting phenomenon not unlike the Northern Soul success in the U.K. that has since spawned a revival here stateside with the young twenty-somethings. Deejays seeking out the latest promo-only rap instrumental that would have a jazzy beat or some chill-out electronica like Art Of Noise's "Moments In Love" became dance floor gliders with import extended

12" versions fetching major money as the demand to stock them in steppers spinners crates. Deejays introducing the latest obscure track at sets without revealing the artist send other jocks and collectors frantically scoring record stores for unknown obscurities long before apps like Shazam came along that could easily identify the songs.

Obscure artists on 45s like Donald & The Delighters "Elephant Walk" and jazzy soul cuts by Kool & The Gang like "Summer Madness" would become in-demand records across the city. Other cities like Detroit, St. Louis, Cleveland, Baltimore, Washington D.C. and other African American populated cities caught on the steppers craze with some of the same favorite cuts and local regional numbers deejays would introduce to their own dance floors that fit the beat. Most of James Brown's instrumental funk group The JB's material became instant roller-skating and steppers mainstays to hear at any popular steppin' set.

Older audiences demanded old jazz cuts like ones by Roy Ayers while younger fans wanted the latest hip hop instrumentals that widened the mass appeal and gave new life to old songs and created underground new releases hot steppers cuts that might not have had the same success on the radio or the charts as they did in the clubs similar to the disco era.

It was not until R. Kelly emerged with the first deliberately marketed song, "Step In The Name Of Love" that it finally hit with a national steppers audience by the 2000s. The craze then appeared in the TV show, *The Soul Man* and in films like, *Love Jones* and *Beauty Shop,* to reveal the Chicago-Style Stepping to a worldwide audience. The scene today continues to flourish and grow even if only still in the underground party and club scene like house and disco music worldwide.

This website address contains a pretty extensive but not complete list to research on the ever building catalog of steppers music. steppersusa.com/music-list.php

Peter Gianakopoulos is co-owner of The Old School Records in Forest Park, IL which was also a record label [now dormant] in the 1990's as well as a musician/member of the groups The Now and Castle Broadway and staff writer at the Forest Park Post as well as deejay at WRRG in River Grove, IL hosting the avant garde show "A Joyful Noise"."

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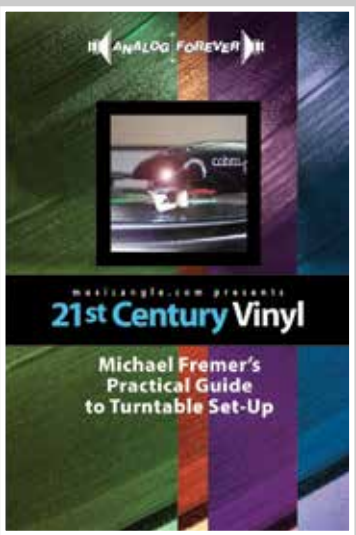

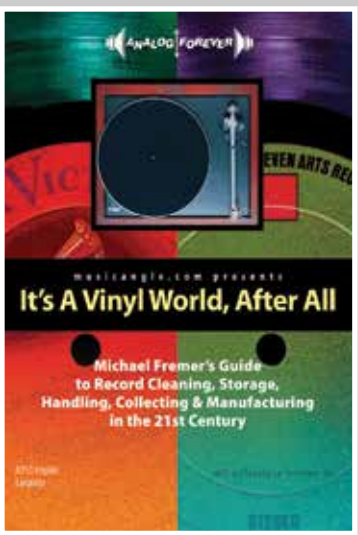

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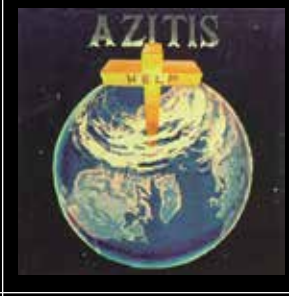

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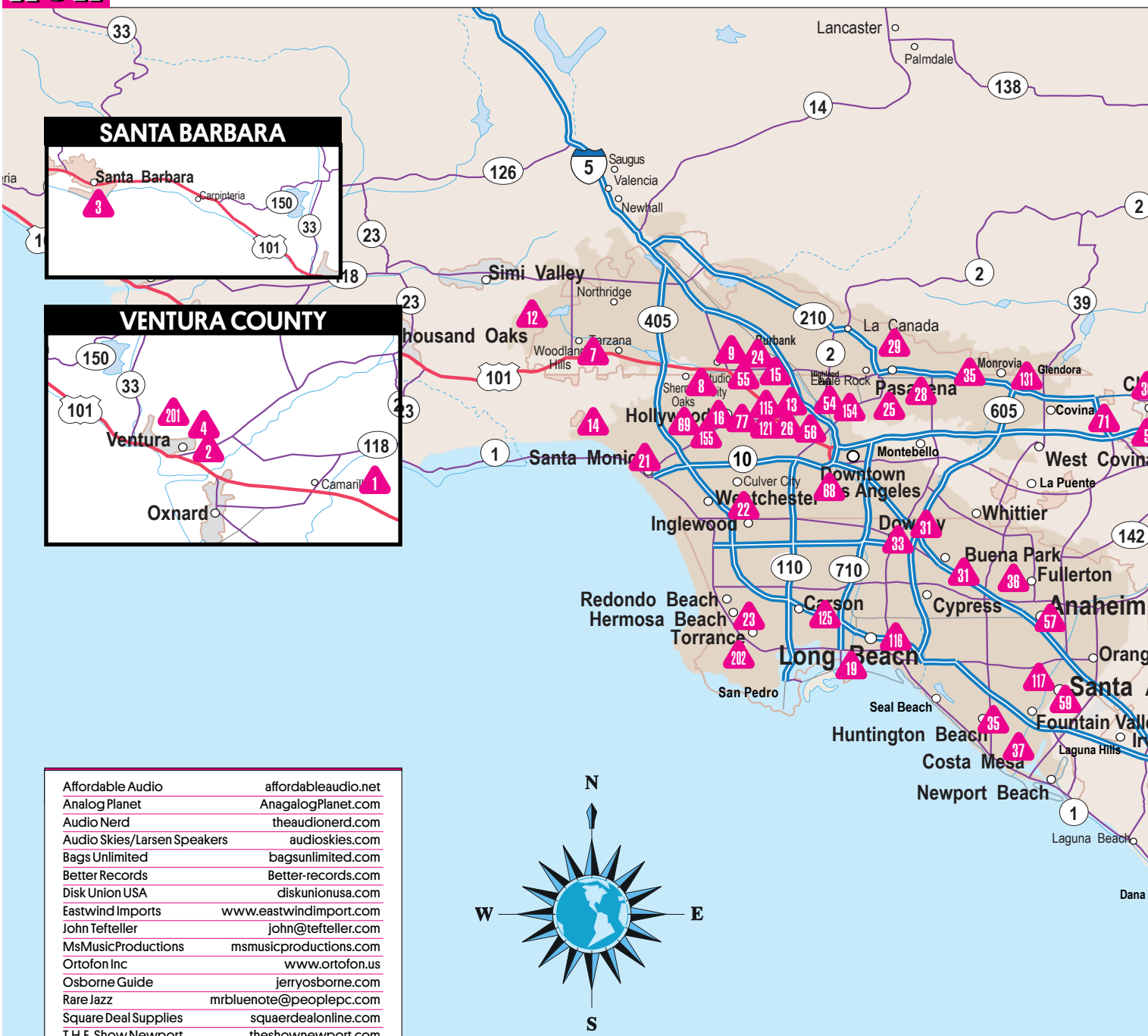

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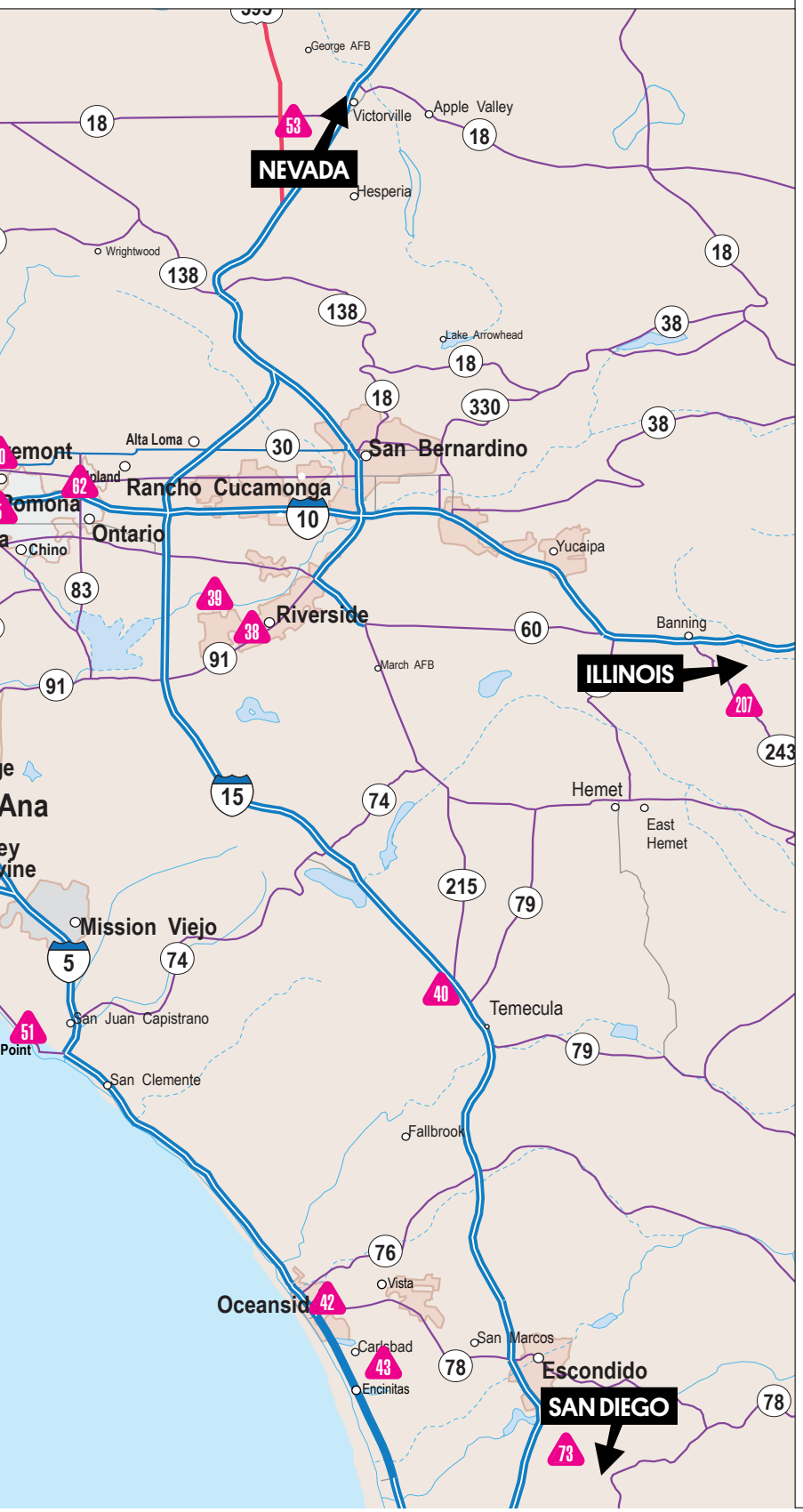

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62	Penny Lane Records	1551 W. 13th St. #107	Upland	91786

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31	Orange County Record Show	8530 Stanton	Buena Park	90620
32	Burger Records	645a S. State College Blvd.	Fullerton	92831
33	Far West Record Supply	SEE OC Record Show	Buena Park	90620
57	Pepperland Music	850 N. Tustin St	Orange	92867
37	Factory Records	440 E 17th Street	Costa Mesa	92627
36	Black Hole Records	108 North Harbor Blvd	Fullerton	92832
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38	Mad Platter	1223 University Ave	Riverside	92501
39	Groovers	215 W. Big Springs Rd.	Riverside	92507
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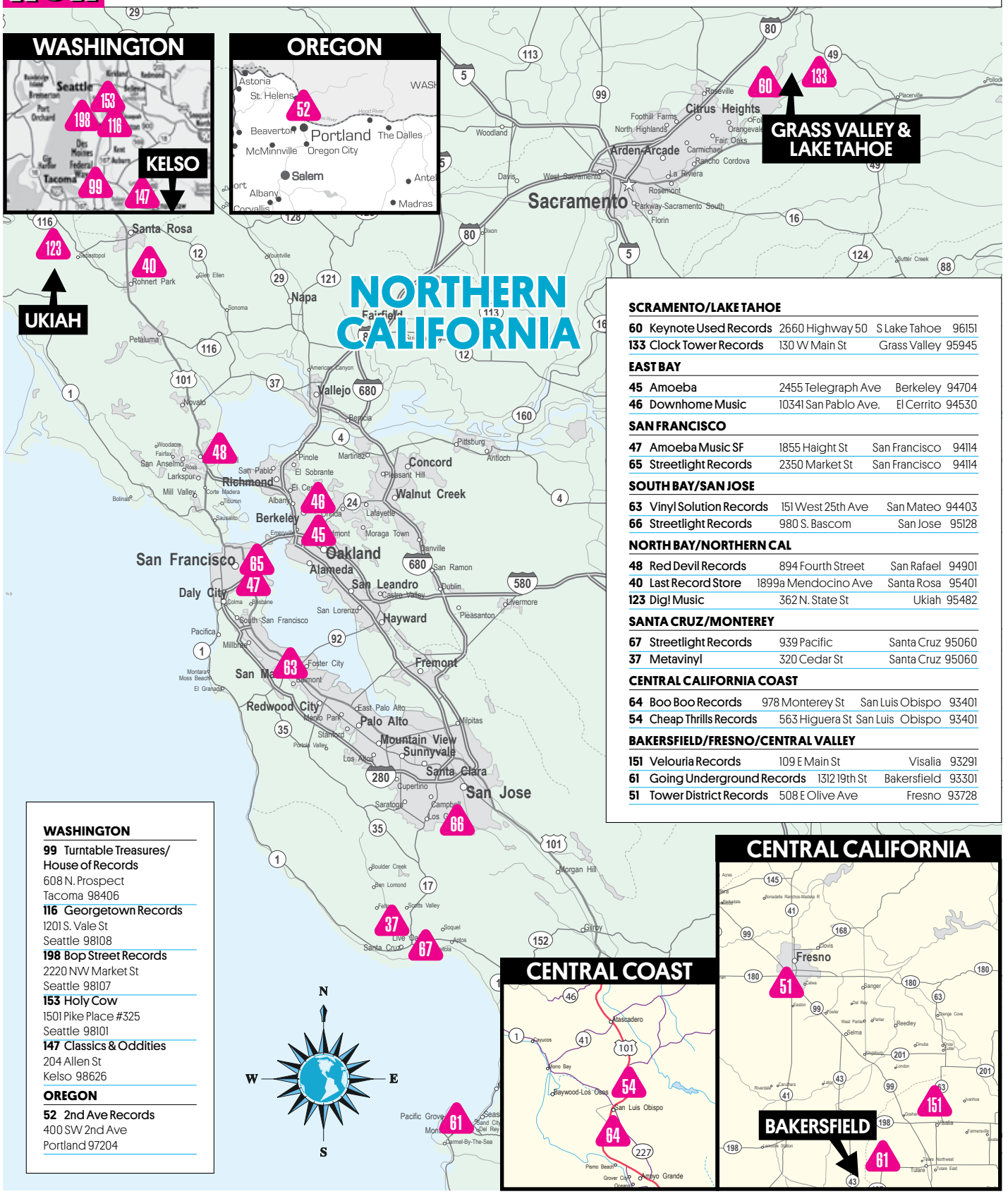

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SAN FRANCISCO

47	Amoeba Music SF	1855 Haight St	San Francisco	94114
65	Streetlight Records	2350 Market St	San Francisco	94114

SOUTH BAY/SAN JOSE

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66	Streetlight Records	980 S. Bascom	San Jose	95128

NORTH BAY/NORTHERN CAL

48	Red Devil Records	894 Fourth Street	San Rafael	94901
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SANTA CRUZ/MONTEREY

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37	Metavinyl	320 Cedar St	Santa Cruz	95060

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54	Cheap Thrills Records	563 Higuera St	San Luis Obispo	93401

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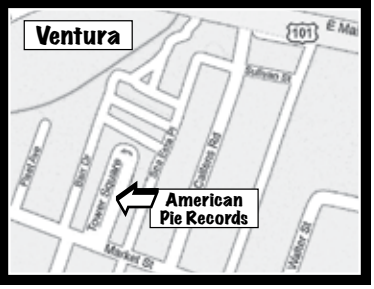

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BobMarley

BOB MARLEY

This year, the life of the reggae legend [who would have been 70] is being celebrated with *Uprising Live!*, a CD and DVD of his final concert, a Marley musical and even a Marley family-endorsed marijuana brand

BY HARVEY KUBERNIK

IN LATE 2014, EAGLE ROCK ENTERTAINMENT RELEASED *Uprising Live*! By Bob Marley on DVD, DVD + CD set, and Digital Video.

The company is the largest producer and distributor of music programming for DVD, Blu-Ray, TV and Digital Media in the world.

This is the first ever DVD release of this classic concert, which originally aired on the famed German television series *Rockpalast*, from Marley's final tour.

The Uprising Tour ran in Europe from May 30th to July 13th 1980 with five further dates in the USA in September.

It was Bob Marley's last tour before his tragically early death in May 1981 at the age of just 36. The dates were in support of the Uprising album, (released June 10th 1980) and just a few days later, this show would be filmed from Dortmund's Westfalenhalle. Now, *Rockpalast* is presented here on DVD for the first time, with footage fully restored under supervision of Cedella Marley and Ziggy Marley.

Bob Marley is in superb form on *Uprising Live!* He delivers a captivating set full of energy and charisma including the songs "No Woman, No Cry," "Exodus," "I Shot The Sheriff," "Redemption Song," "Is This Love," "Jamming," "Get Up, Stand Up," "Could You Be Loved" and many more. The show opens with a short set by the I Threes (Marley's backing vocalists) who traditionally would perform a few songs before Bob entered the stage.

"A crucial record of Bob Marley live at a stage when, knowing his time on earth was tight, he focused even more intently on communicating his message of love and revolution through music," offered Vivien Goldman, author of *The Book of Exodus: the Making & Meaning of Bob Marley & the Wailers' Album of the Century* (Three Rivers Press/Random House.). Goldman is also an Adjunct Professor of Bob Marley, Reggae and Punk at New York University's Clive Davis Institute of Recorded Music, Tisch School of the Arts.

"And what a treat to have a set from the I Three's Bob's original 'Three Little Birds'! The spirit of Uprising represented in this show, which surveys his long career, is that we must never give up, just as Marley got more and more militant. This music teaches us how to burn down Babylon — in the sense of fighting for change and a more just society, wherever you are, with the best use of your skills as your weapon. Rockpalast was one of Europe's legacy music shows, and captured great artists, with consistency and class. "

"Uprising is Bob's farewell," reinforced reggae music scholar and author, Roger Steffens. "He knew he was dying, in fact he prophesied his death at 36 when he was only 24 years old. The titles tell the story: 'Zion Train' (is coming my way); 'Coming in from the Cold'; the heartbreaking 'Redemption Song;' and most of all 'Work. '

"The song was originally conceived by his long-time friend and percussionist, Seeco Patterson, who brought Bob to his first audition for Coxson Dodd's Studio One label in 1964. On his way into town for a rehearsal, Seeco was singing and counting off the miles. When he arrived he sang a bit of the song to Bob and Bob said he'd like to record it, but told Seeco to change the miles into days. And thus, on his final album, Bob is counting off the remaining days of his life. It was also half of a medley with 'Get Up Stand Up,' that was the final song Bob sang live at his last concert in Pittsburgh on September 23, 1980."

Steffens will be presenting *Life of Marley*, a live multimedia program in honor of Bob Marley's 70th Birthday at the USC School of Cinematic Arts in Los Angeles on January 29, 2015.

CONTINUED ON PAGE 36

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Full details of Bob Marley's life are examined in Steffens forthcoming Oral History of Bob Marley from W. W. Norton next spring.

February 6th 2015 will be, what would have been, Bob Marley's 70th birthday and, with very few Marley live concerts available on DVD, *Uprising Live!* is a welcome addition for any fan or collector.

Bob Marley is one of the most important and influential artists of the 20th century. In the digital era, Marley has the second-highest social media following of any posthumous celebrity, with the official Bob Marley Facebook page now surpassing 74 million fans, ranking it among the Top 20 of all Facebook pages and Top 10 among celebrity pages. Marley's music catalog has sold millions of albums worldwide and his hits compilation, Legend, holds the distinction of being the longest-charting album in the history of *Billboard* magazine's Catalog Albums chart and remains the world's best-selling reggae album.

Marley's accolades include inductions into the Rock and Roll Hall of Fame (1994) and ASCAP Songwriters Hall of Fame (2010), a GRAMMY® Lifetime Achievement Award (2001), multiple entries in the GRAMMY® Hall Of Fame, and a star on the Hollywood Walk of Fame (2001). In 2012, an acclaimed feature-length documentary, *Marley*, directed by Kevin McDonald (*The Last King of Scotland, State of Play*) was released to critical and audience acclaim.

UMe, a division of the Universal Music Group, will work closely with the Marley family for new unreleased material ensuring the highest possible quality, integrity and detail to honor the Marley legacy. The Marley family is also giving UMe unprecedented access for the first time to material from their private collections and their vaults.

Releases will be announced throughout the year, sure to please longtime fans and collectors with rare and unearthed treasures, as well as Deluxe editions of key albums with bonus material. New material will highlight special treasures in both audio and video formats. The first product on the schedule is *Bob Marley & The Wailers — Easy Skanking In Boston '78*. The new package, of completely unreleased material available for the first time in any format, will come in Blu-Ray/CD combo pack, DVD/CD and CD versions. The video was shot with a hand-held camera by a fan that Marley allowed to sit right in front of the stage. The result is remarkable footage that captures Marley from just a few feet away, allowing one to experience the intimacy of his set. While the cinematographer was shooting with film and needed to change rolls during the performance, the gaps in the live footage have been augmented with specially created animation over the existing audio. This also marks the first time they have approved newly created material, in this case animation, for a Marley release. The animation video was produced

CONTINUED ON PAGE 38

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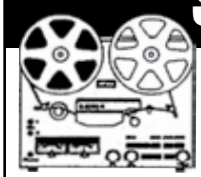

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CONTINUED FROM PAGE 36

by Craig Bernard and Sara Mora Ivicevich; created and directed by S77 & Matt Reed and Michael Scroggins was the Oil Light Artist on the project.

During 2015, the life and times of Bob Marley will be the subject of a Marley musical and a Marley family endorsed marijuana brand.

The official Bob Marley website has recently announced that the Center Stage, the State Theater of Maryland will produce the world premiere of *Marley*, the first original musical based on both the life and music of cultural icon Bob Marley. With a book and direction by Center Stage artistic director Kwame Kwei-Armah, *Marley* will run from May 6 to June 14, 2015 to close Center Stage's 2014/15 season.

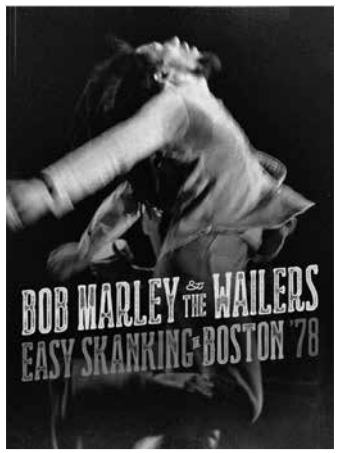
Marley explores a pivotal period in the singer's life. In 1976, Bob Marley finds himself the target of an assassination attempt. Shaken by this act of violence in the country he loves, Marley leaves for London where he spends nearly two years in self-imposed exile. Chronicling the events surrounding this earth-shaking moment, Marley tells the story of a man transformed into one of the 20th Century's greatest musical icons. The musical will of course feature music composed by Bob Marley, including songs – among others – from *Exodus*, *Kaya*, and *Rastaman Vibration*, which were written during the period in which the production is set.

"We are thrilled to be working both with Kwame and with Center Stage to bring part of our father's story to life in a way that has never been done before," Cedella Marley says. "When it comes to our father's work and legacy, we have always been mindful in selecting the artists with whom we choose to collaborate. We couldn't be more excited about the team that is assembled for this project."

Marley will be a creative collaboration between Baltimore's Center Stage and New York City's Public Theater, with Oskar Eustis, artistic director of the Public Theater, serving as dramaturg for the production.

In addition, a November 19, 2014 CNN television news story by broadcaster Virginia Harrison in London reported that Bob Marley's image will become the face of the world's first global marijuana brand.

Marley Natural will be available in 2015 in areas where cannabis is legal. Marley-branded pot, as well as hemp-infused lotions and creams, could be sold and stocked in certain states in the U. S., as well as countries such as Uruguay and the Netherlands.



Harrison on CNN cited Private equity firm Privateer Holdings which invests exclusively in the legal cannabis industry — has worked with the Marley family to create the brand.

Before his physical passing in 1981, Bob Marley was a vocal advocate for the benefits of marijuana.

"My dad would be so happy to see people understanding the healing power of the herb," said the musician's daughter, Cedella Marley.

Harvey Kubernik has been a music journalist for over 42 years and is the author of eight books. During April 2014, Harvey's Kubernik's *Turn Up the Radio! Rock, Pop, and Roll in Los Angeles 1956–1972* was published by Santa Monica Press. In September 2014, Palazzo Editions BasckBeat Books published *Leonard Cohen: Everybody Knows*, a coffee-table-size volume written by Kubernik. Harvey and Kenneth Kubernik have written the text and for photographer Guy Webster's debut book for Insight Editions published in November 2014. *Big Shots: Rock Legends & Hollywood Icons: Through the lens of Guy Webster.* Introduction by Brian Wilson.

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Joe Ramsey

Saying goodbye to the founding member of Dread Zeppelin: a music lover, co-owner of Resistor Records and devoted family man

BY SEAN SPRINKEL

IT IS NOT SURPRISING THAT IN times of loss we so often turn to song, both for comfort and expression. Few things are more life affirming than music. And, if music can indeed be considered a language unto itself, then few people have ever spoken it as fluently, and with as much wit and eloquence as my friend, Joseph Jack Ramsey. On December 29th, after nearly six decades of musical life, Joe, as he was known by friends, passed away peacefully after a hard fought battle with cancer. He was 58 years old, but his song, and his spirit remain ageless.

As a fan, music entered Joe's life at an early age. Like so many of us his fondest memories of childhood seemed to revolve around trips to the record store, saving up whatever money he could scrape together to buy Beatles records, The Stones, Buffalo Springfield. He would often recount the day he went to a friend's house and heard Blue Cheer for the first time. As he described it, he was floored. He couldn't believe that a guitar could sound that way.

COURTESY SEAN SPRINKEL

He devoured music, be it The Stooges, 13th Floor Elevators, or his beloved The Move.

At the age of thirteen Joe got his first guitar and so began a life, not only as a fan, but as a creator of music himself. Often the ringleader, he pulled friends together to form bands, cranking out covers, until evolving into a songwriter in his own right. Locally he became a fixture on the scene, cutting his teeth in bands like The Cyclones, The Item, and the Prime Movers. As Jah Paul Jo, founding member of the band Dread Zeppelin, Joe traveled the world, making fans and forging friendships seemingly in every town he passed through. His energy was boundless, and the joy he exhibited infectious.

I got to know Joe many years after the success he realized as a musician. After the tours, and record deals... backstage, if you will. I knew Joe the family man, a role that he cherished more than any other. We often talked about music, but our friendship was forged during quiet conversations about our kids. As devoted as he was to making music, it couldn't touch the love he had for his two beautiful daughters. They were the bridge that made the whole song work, a song he co-wrote with his loving wife, Allison. In the fall of 2013 Joe and I opened Resistor Records, and the fact that it was family owned and operated meant a lot to him. He worked tirelessly to give his community a place to come and find music, to hear and discuss it. A place much like the stores he frequented in his youth, where a love of music was born, and flourished. In a long list of accomplishments the shop was his last great endeavor. I feel honored to have been a part of that. For Joe, the records will keep playing and the song will be re-worked by all of us, in our own time, until we get it right. And that's the way he would have wanted it.

Sean Sprinkel was a friend, and is co-owner of Resistor Records

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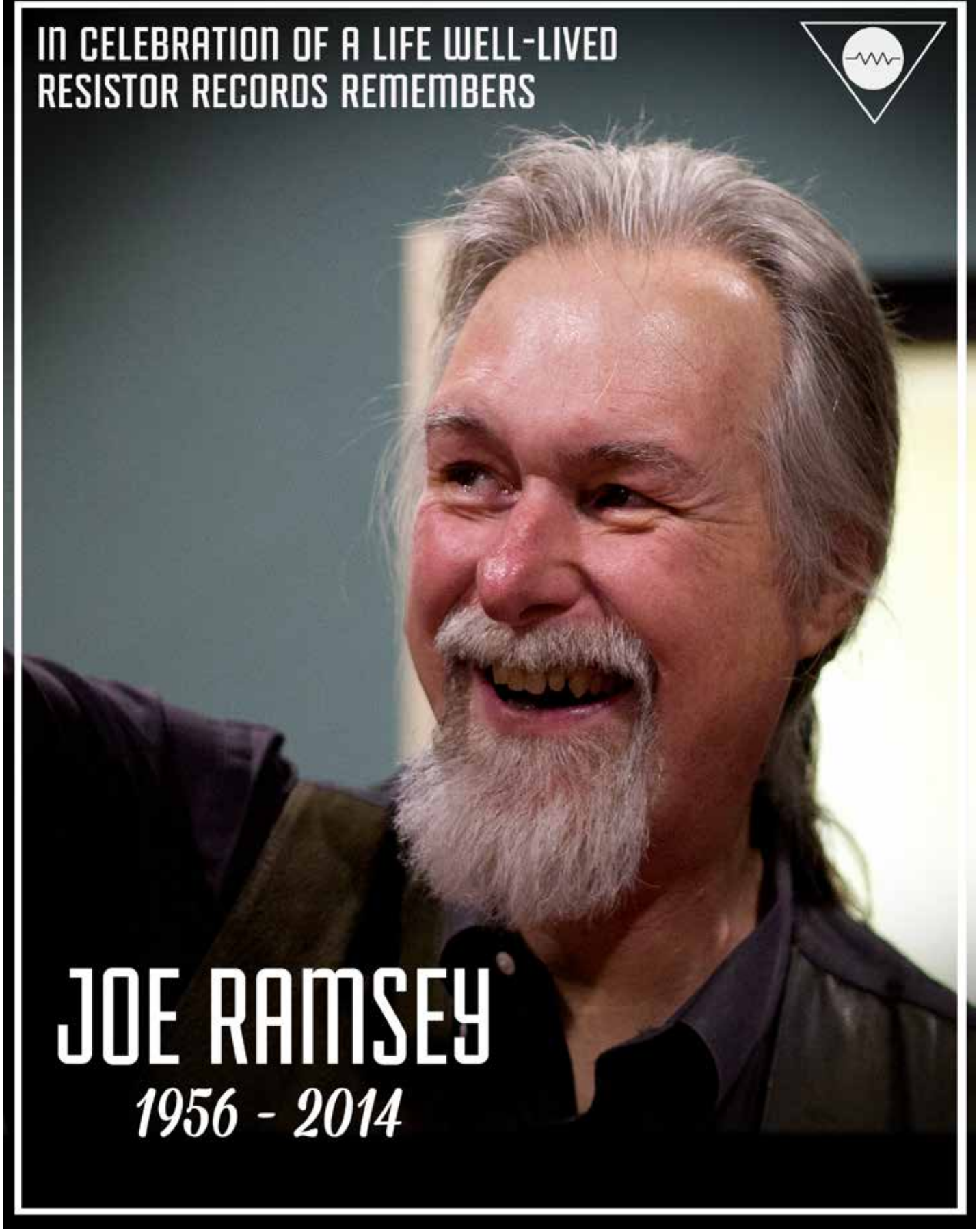

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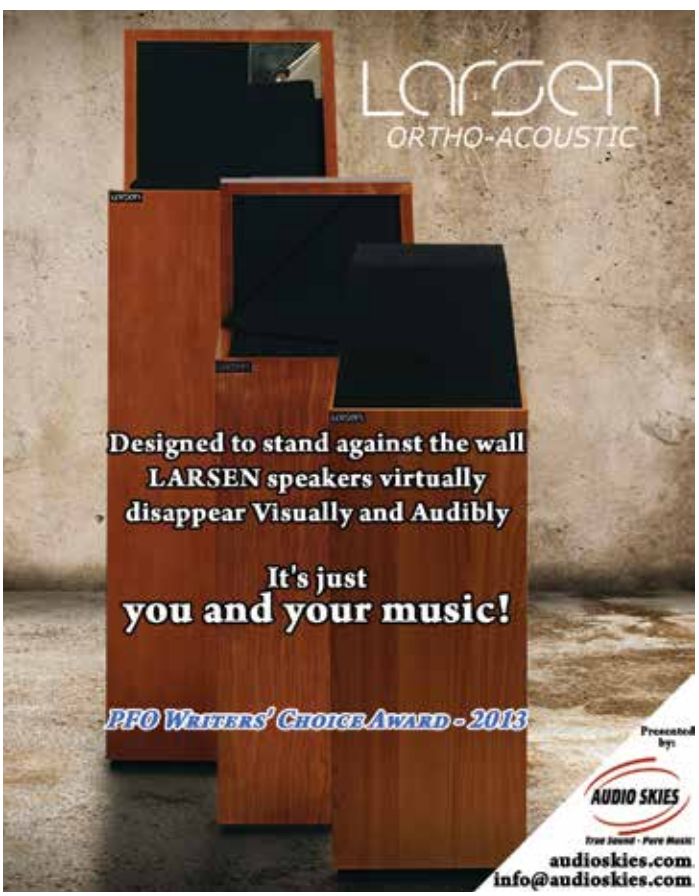

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Eulogy for a Musical Maverick

Kim Fowley died January 15 in Los Angeles, but his memory lives on in the thousands of recordings he produced, wrote or influenced during more than five decades

BY HARVEY KUBERNIK

DANIAL PAUGE

The always-relevant Kim Fowley peforming with Snow Mercy at The Sonic Protest in Paris, 2012.

KIM VINCENT FOWLEY loved music recordings as much as anyone who devours *RCN*.

For over a half century, he listened to demo recordings, tapes, test pressings, acetates, 456 Ampex big reel boxes, cassettes and mp3s trying to find the melodic nugget that could get on the radio and also create a revenue stream — not just for himself, but for everyone. His name is all over your record collection if you dig hard and check out the credits and liner notes — a lot more than you realize.

I am so proud that Kim always participated in all my books during unfiltered interviews. He introduced me to Rene Hall, Jerry Wexler and Etta James, among others. Kim let me and few others inside his fascinating and complicated life and strife world.

They do not reissue people like Kim Vincent Fowley.

Other musicians, deejays, writers and record producers who have sent me emails of support after learning of Kim's physical passing, all familiar to *RCN* readers, would certainly agree with me. The following are just a few of those remembrances of Fowley.

CLEM BURKE:

"Kim was a great and often misunderstood individual. When Blondie first came to Hollywood Kim was one of the legends we wanted to meet. We did meet him at the Tropicana motel and became friends. I had the privilege of sitting next to Kim at a screening at SXSW of the *Runaways* film, when it ended I turned to Kim and told him he was the hero of the film. He seemed happy to hear that."

RODNEY BINGENHEIMER:

"Kim was a real rocker. Knew everything and about any record from the artist to the music publisher's email and address. He believed in rock 'n' roll. A tough exterior, many of us know he had a heart of gold while helping introduce many new artists and songwriters over 55 years. Even at the end he was making deals left and right while still recording his radio show for Little Steven's Underground Garage and constantly reviewing new band demos and album and CD releases."

NEIL NORMAN:

"A constellation of talents, Kim Fowley's dazzling, spontaneous creativity remains unequaled. Whether in the jungle of the Sunset Strip or boardrooms of entertainment companies or in the lens of a 35mm camera, his presence always heightened our trajectories. A family friend and ally, he worked with our GNP Crescendo record label for over 50 years. I was in awe of his immortal performance in my new Seeds documentary. It anchored the whole project, which turned out to be his last film appearance. We will miss Kim's humor and relentless skills. His contributions will endure."

DAVID KESSEL:

"Kim Fowley transcended trends. He was a creative chameleon as a songwriter and producer. He could brilliantly create on the spot. He really taught me how to have fun with music, while being in the music business. And hey, he opened up a whole new world for female rockers with The Runaways. As usual, he was always on time about being ahead of his time."

CHRIS DARROW:

"I have known Kim Fowley since the 1960's and we have been good friends ever since. He always called me his big brother, even though he was older than me, and we had many heartfelt talks on the phone in the early mornings. He always said, 'You are the only other guy I know who is up until 3 or 4 am who I can call.' He was supremely intelligent and a rock 'n' roll scholar of the highest order. I will miss him greatly."

ANDREW LOOG OLDHAM

"One of the first who smelled something going on in '63 and came to England. He and Paul Simon turned up in London around the same time. Kim Fowley, a leader of that American brigade and a forever part of American music."

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Ben Webser and Oscar Peterson — one more time

BY ARMAND LEWIS

THE NATURE OF MUSICAL partnerships is not a permanent one. Musicians will work together until a better gig comes along or contractual (or geographic) differences render one-time collaborations impossible to resume. Yet, often the best players manage to find ways to reunite — if only to renew their musical acquaintance.

Over a ten-year period, tenor saxophonist Ben Webster would encounter pianist Oscar Peterson in a variety of musical settings. Starting out in Norman Granz' "Jazz at the Philharmonic" shows in the early 1950s, the two would record for Granz, as part of "JATP" as well as Granz' studio-bound "Jam Session" LPs. By the later 1950s, they would appear on each other's records, resulting in now classic albums such as Webster's "King of the Tenors" (1956) and "Oscar Peterson Meets Ben Webster" (1959).

Webster was a veteran of the big band era and a star with Duke Ellington's orchestra in the 1940s, where his big full tone and sweet emotional approach to ballads made him a prominent fixture. Later, Webster would join the expatriate jazz musicians re-settling in Copenhagen, where he lived and worked from the early 1960s forward.

Peterson was initially discovered by producer Norman Granz in 1949 and was instantly recognized as one of the finest pianists in jazz. He would travel the world almost continuously for over fifty years and record literally hundreds of albums, both as a leader and featured sideman.

While each of these musician's stars would independently rise to legendary status by the 1950s, they would not record together again until the early 1970s, when a German TV network would broadcast a performance of these two jazz icons for the first time in over a decade.

Oscar Peterson, Ben Webster - During This Time (MIG 80212) captures what would be the last reunion of these two giants in a televised concert released in both a CD (which also includes a DVD of the TV broadcast) as well as on a limited vinyl LP edition.

With backing from Europe's finest bass player Niels-Henning Orsted Pedersen and drummer Tony Inzalaco, the album consists of tunes written by Webster, Duke Ellington or others associated with the Ellington songbook.

"The Webster original "Poutin'" starts off the disc with a loping gait and late night tenor sax that could have come out of a 1940s noir crime movie. Webster was known as "The Brute" for his big raspy sound and listeners will instantly know why.

The Jules Styne standard "Sunday" bounces along showcasing Oscar Peterson,

CONTINUED ON PAGE 50

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CONTINUED FROM PAGE 48

whose well-known mastery of the keyboard, still astonishes. Bassist Niels-Henning Orsted Pedersen (who was with Peterson's trio at the time) along with drummer Tony Inzalaco anchor the rhythm section perfectly here and throughout the album.

Webster's other nickname was — of all things — "Gentle Ben," for his soft, breathy, sumptuous way with ballads. The Duke Ellington original "I Got It Bad And That Ain't Good" slows things down to a late night, bluesy, romantic feel.

Ellington's "Just Sunday" expands on the sweet side of Webster. Initially influenced by alto saxophonist Johnny Hodges (another Ellington band alum), one can hear Hodge's sweetness in Webster's tone, and it makes this a most haunting rendition.

"Perdido" and "Cotton Tail" are both associated not only with Duke Ellington, but also with Norman Granz' "Jazz at the Philharmonic" concerts, where Webster and Peterson likely battled it out over these tunes in many a show in the mid-1950s. Their love for both tunes still shows, keeping these perennials fresh and vibrant.

While this set is available on vinyl, the CD edition must be recommended for the included DVD of the original TV broadcast. Relatively little film or video of Ben Webster exists and the discovery of this television broadcast is not to be missed. Not only is the sound quality excellent, but the video picture itself is remarkably sharp and clear for a forty-year old program; basically as good as anything being shot today.

All the musicians in this concert are playing at the top of their game, but sadly it could not be repeated. Less than a year later, Ben Webster would suffer a cerebral hemorrhage, which ended his life at age sixty-four. But this final gem of a concert remains, allowing jazz fans to get together with Webster one more time.

Armand Lewis buys and sells rare Jazz LPs. He can be reached at mrbluenote@peoplepc.com

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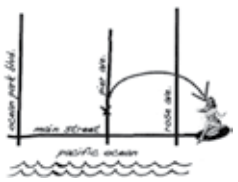

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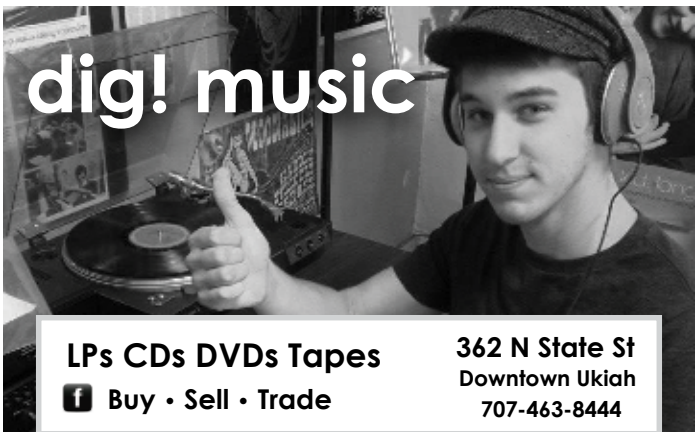

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DANISH HIGH-END AUDIO manufacturer GamuT does things differently and apparently that works. GamuT's entry level integrated amp, the Di150 is a true dual mono, from input to output stage and with a modestly stated 180 watts in 8ohms. But more importantly it uses only one huge, industrial strength Mosfet for each channel in the output stage. Conventional solid-state amps use many output transistors. But it is GamuT's contention that it's impossible to perfectly match several transistors, resulting in added distortion. Using only one Mosfet eliminates that discord and after listening to the Di150 we agree.

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RCN THE RECORD SHOW CALENDAR

Calendar listings are free and printed on a space available basis. Unsolicited materials cannot be returned. Please contact conventions to verify the information! Send your calendar listings to ***Record Collector News***: jim@recordcollectornews.com

SUNDAY FEBRUARY 1

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2. Every month.

SATURDAY FEBRUARY 14

Countryside, IL Southwest Chicago Record and CD Show. 6201 Joliet Rd. $3. 10am – 4pm. 847-409-9656. Every other month, 6 shows in 2015.

SUNDAY FEBRUARY 15

Eugene OR. 2015 Eugene Record Show. 66 East 6th Ave. $3. 10am-5pm. 503-475-7377

Santa Ana, CA. Beat Swap Meet Orange County. Plaza Santa Ana - 325 E 4th St. Free w/ canned good. 12pm-6pm. [714] 404-7568 Info@beatswapmeet.com

SUNDAY FEBRUARY 22

Buena Park, CA Greater Orange County Record Show. UFCW Union Hall – 8530 Stanton Ave. $3. 10am-3pm. 626-665-4448

SUNDAY MARCH 1

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2

Los Angeles, CA The Rock 'N' Roll Flea Market. The Regent Theater - 448 S Main St. $2. 10am-3pm. [213] 973-7927 Rnrflea@gmail.com

SATURDAY MARCH 7

Kelso, WA. 3rd Annual Kelso-Longview Record Show. Fraternal Order of Eagles Club - 609 S. Pacific, Kelso, WA 98626 $3. 5pm-9pm. 360-850-9323

SUNDAY MARCH 15

Hillside, IL. Chicagoland Record Collectors Show. 4400 Frontage Rd. $3. 9am-4pm. 630-898-1533

SATURDAY MARCH 21

Grants Pass, OR Grants Pass Record Convention Josephine County Fairgrounds, 1451 Redwood Highway. $2 9am-4pm. 541-862-9007

SUNDAY MARCH 22

Los Angeles, CA Beat Swap Meet 7-Year Anniversary. Location TBA. Get in free with a canned good. 12pm-6pm. [213] 973-7927 Info@beatswapmeet.com

SUNDAY MARCH 29

Buena Park, CA Greater Orange County Record Show. UFCW Union Hall – 8530 Stanton Ave. $3. 10am-3pm. 626-665-4448

Chicago, IL Beat Swap Meet Chicago. The Empty Bottle - 1035 N Western Avenue. Get in free with a canned good. $5 w/out. 12pm-5pm Info@beatswapmeet.com

Seattle, WA. Northwest Record & CD Convention. At the Seattle Center in the Pavilion Room. $3. 10am-4pm. 206-850-2162

SATURDAY APRIL 11

Chicago, IL. CHIRP Record Fair & Other Delights. Plumber's Union Hall, 1340 W. Washington. $10. [$5—$7 with a Record Fair flyer or ad.] 8am-7pm. 312-636-2691

SUNDAY APRIL 26

Seattle WA. Lake City Record Show. Lake City Community Center, 12531 28th NE. Free. 10am-4pm. 206-850-1588. Another show on November 15, 2015.

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